

Jesse Monkman
Gypsy Tonic
for solo marimba



Gypsy Tonic by Jesse Monkman
© 2015 TapSpace Publications, LLC (ASCAP). Portland, OR.
All rights reserved. International copyright secured. Printed in USA.

www.tapspace.com

Notice of Liability: Any duplication, adaptation, or arrangement of this composition requires the written consent of the copyright owner. No part of this composition may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

TSPCS15-006

Program Notes

I got the idea to write *Gypsy Tonic* after working with the gypsy jazz band Velvet Caravan of which I'm a member. This piece is based on the modes and harmonies that are attributed to traditional gypsy music and "gypsy jazz." Gypsy jazz is a style of jazz music popularized in the 1930's through the work of notable French guitarist and composer Django Reinhardt and it is influenced by the traditional folk music of Eastern Europe. Throughout *Gypsy Tonic*, I combine the influences of modern gypsy jazz with the more traditional sound of gypsy music which translates well to modern marimba techniques.

I'd like to recognize my bandmates in Velvet Caravan for the creative inspiration. This piece is dedicated to my wife, Erica Monkman.

—Jesse Monkman

Performance Notes

Gypsy Tonic is quite busy throughout and will require some technical stamina. A medium-hard marimba mallet that is not very heavy is recommended throughout (i.e. Stevens LS15L).

Although it is preferred that you adhere to the tempo markings, see how fast you can comfortably play the D minor section at measures 69 to 89 and again at measure 128. There are some difficult leaps there that may require some extra attention and may dictate your maximum tempo.

Any time that you see rubato measures, think of them as if they were flourishes from a Flamenco dance. This will help convey the character of the sections they are introducing. *Gypsy Tonic* is clearly segmented to represent the different influences mentioned in the program notes.

Most importantly, follow the phrasing within the sections. The melodies are clearly outlined. Strive to make antecedent and consequent phrasing with the musical sentences that are stated. Performers are encouraged to make the piece their own musically, but overall it should have dance-like qualities and drive forward.

Gypsy Tonic

Jesse Monkman

♩ = 210

Marimba
5-octave
(low C)

f

7

f

cresc.

f

Sample
Image

33

← ♩ = ♩ →

In time

rubato

41

f

3 3 3 3

49

rubato **in time**

espressivo

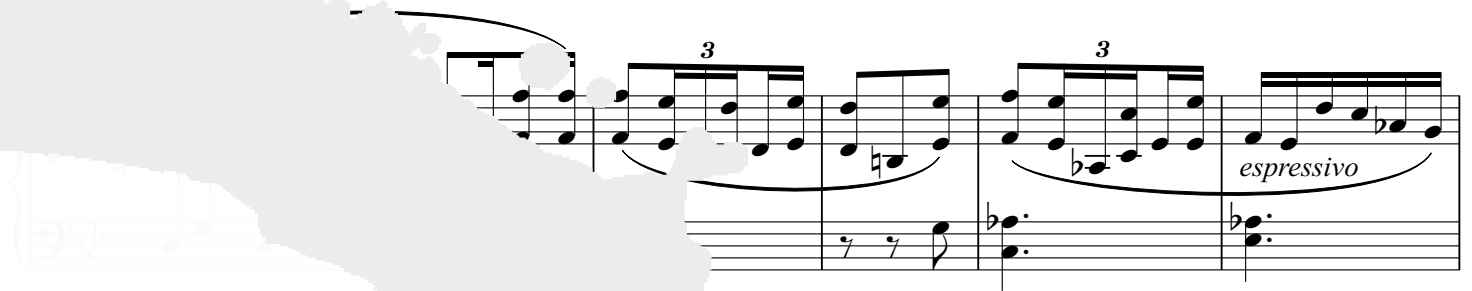
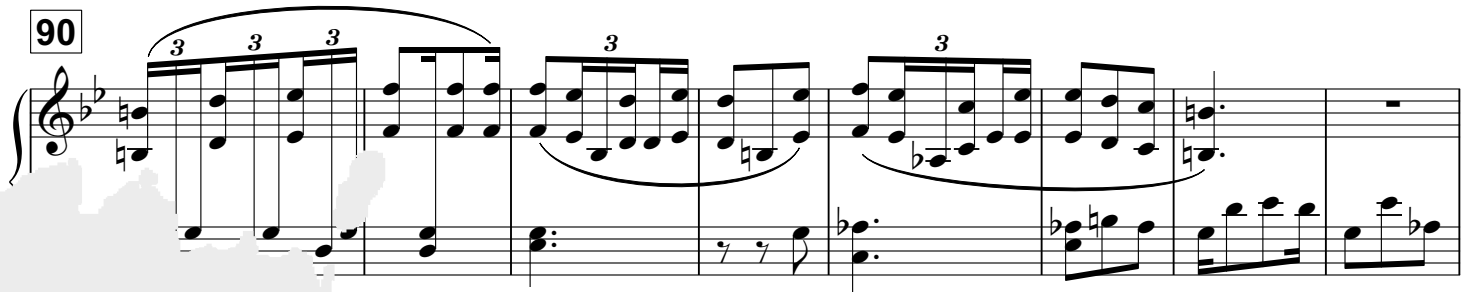
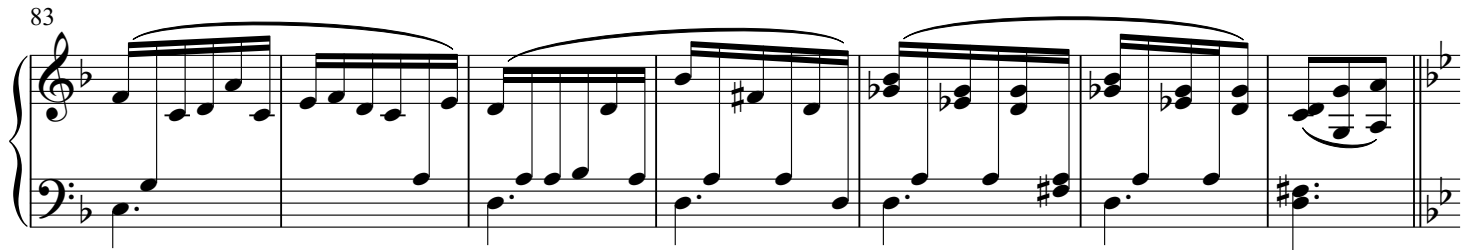
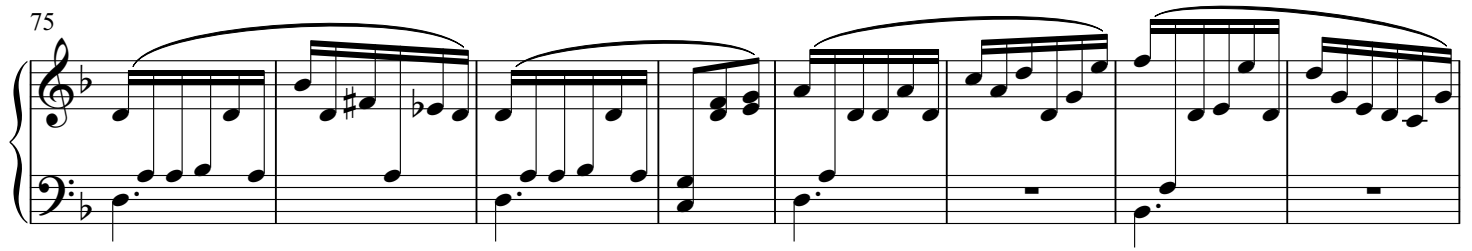
3 3 3 3

57

63

69

Sample
Image



Sample
Image

116

3 3

124

128

mf *f*

132

140

147

molto r.

153

mp

♩ ≈ 90

Sample
Image

162 **molto accel.**

mf cresc. poco a poco

170

f

ff

178 ♩ = 85 **molto rit.**

f

ff

accel.

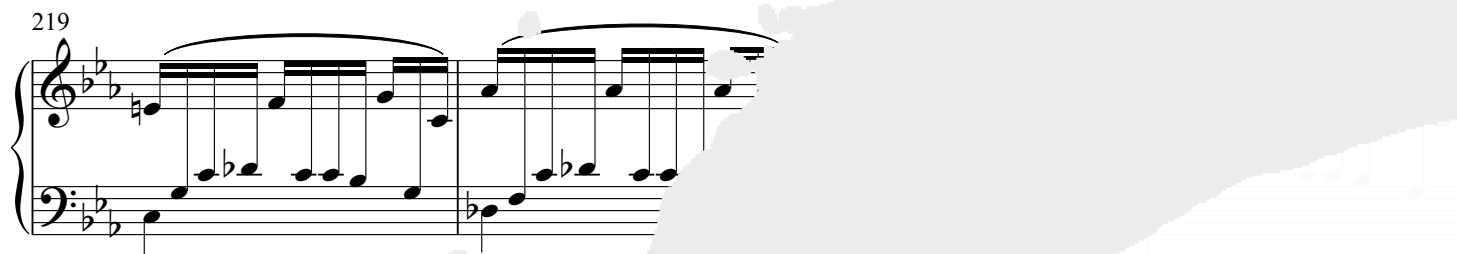
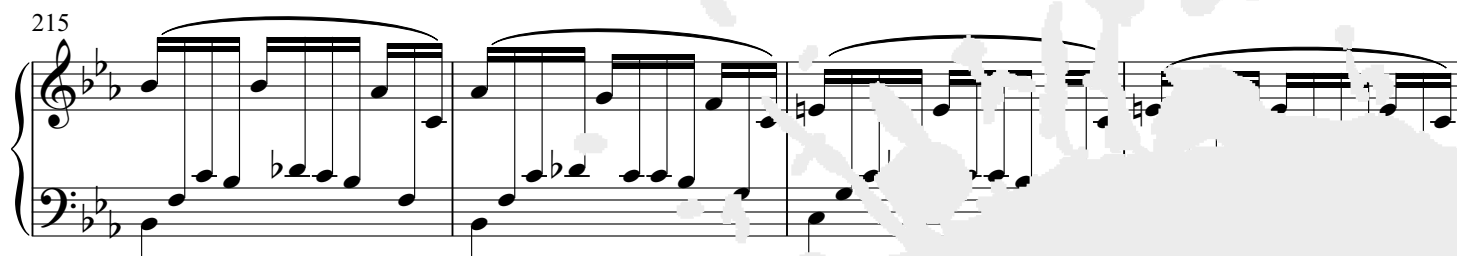
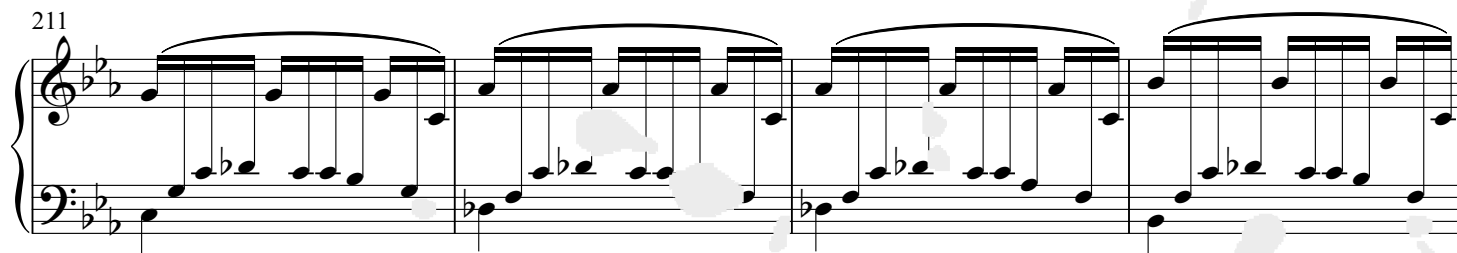
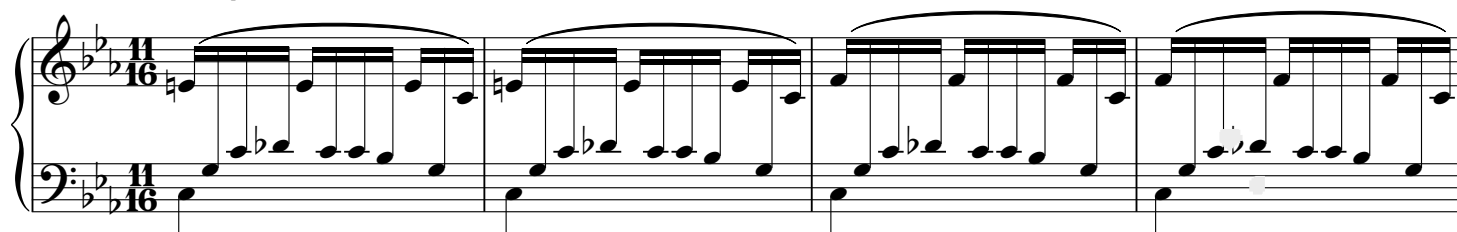
194 **rit.** **Slowly**

mp

202 **Subito ♩ = 124**

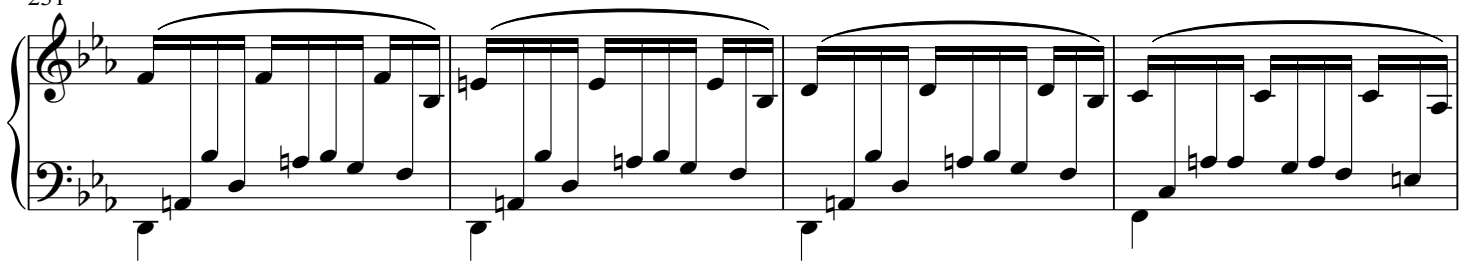
rubato

f

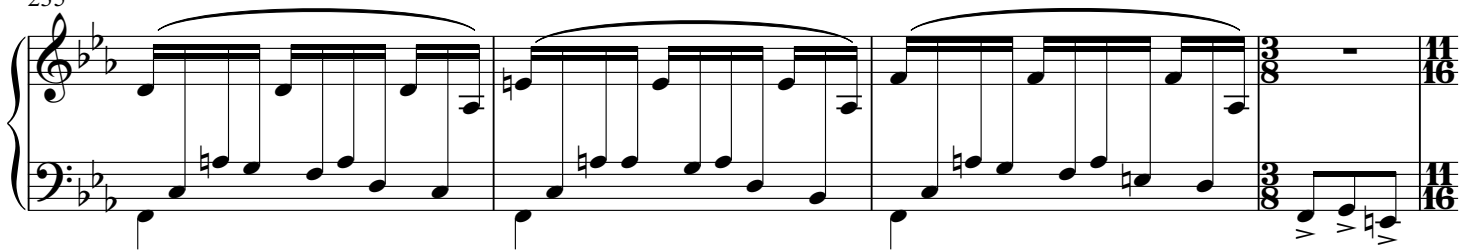
207 with expression

Sample
Image

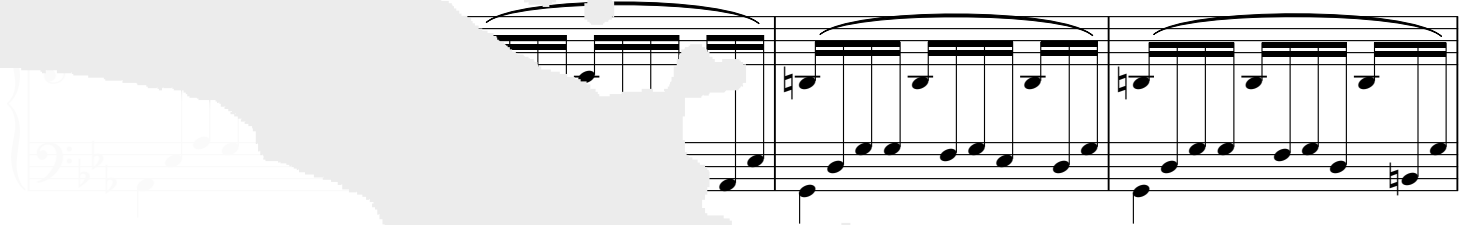
231



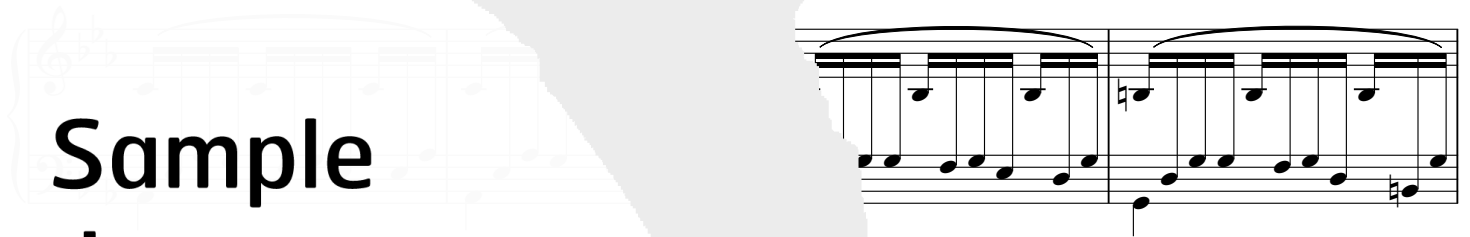
235



239

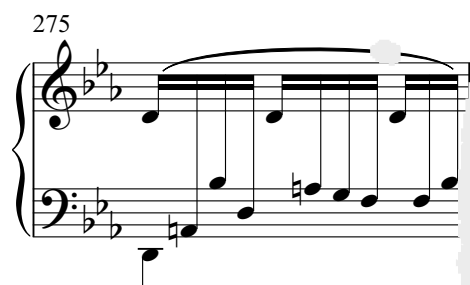
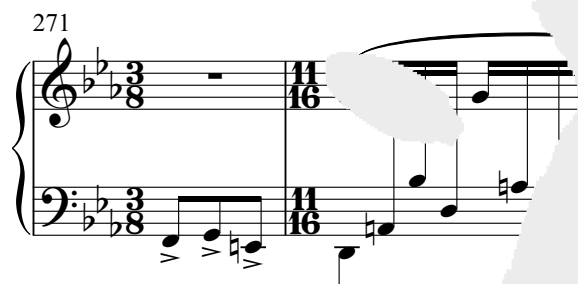
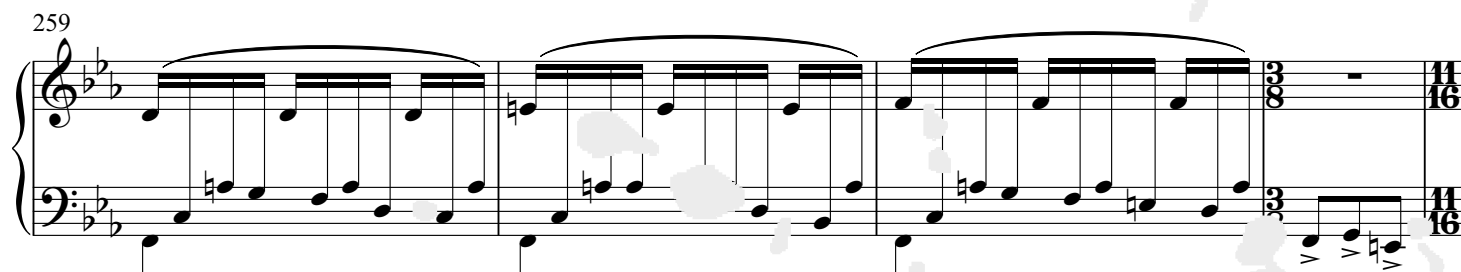
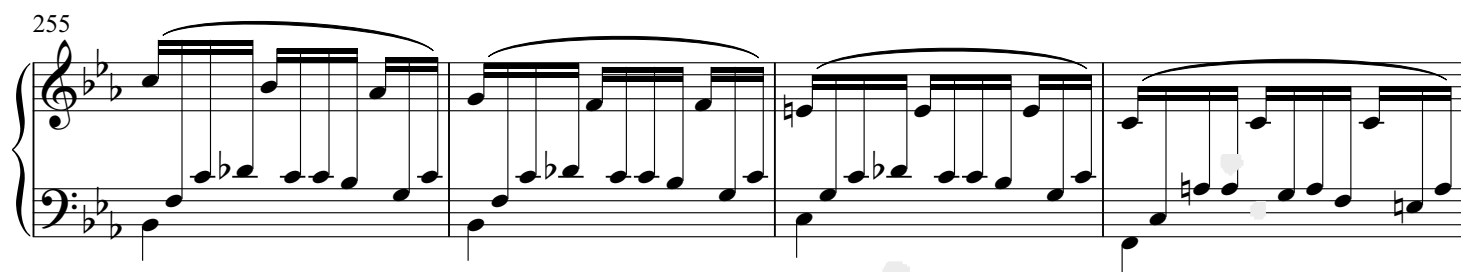


247

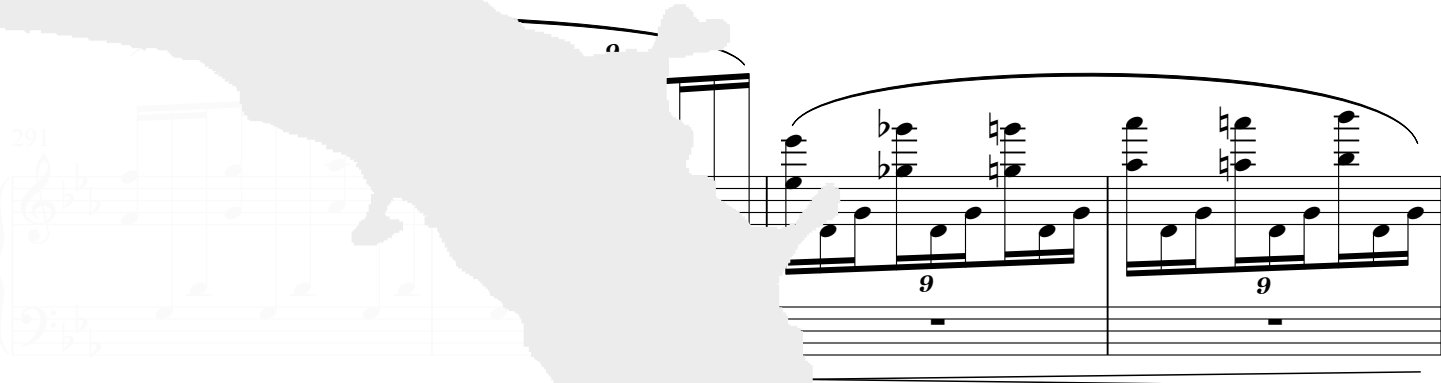
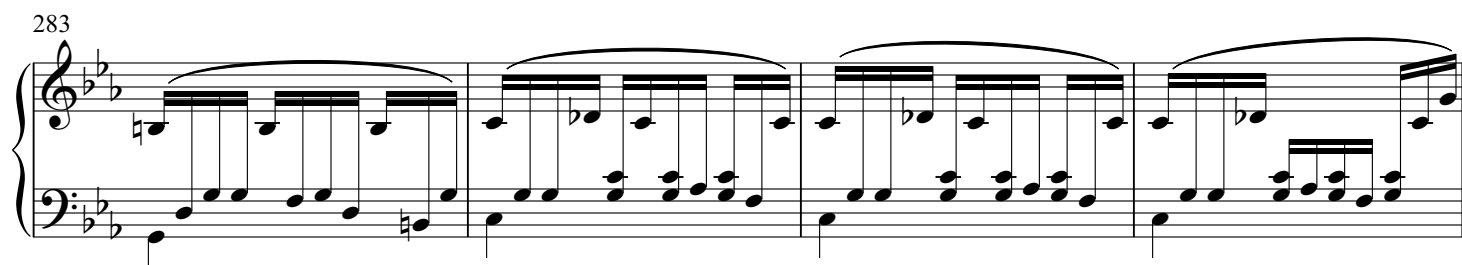
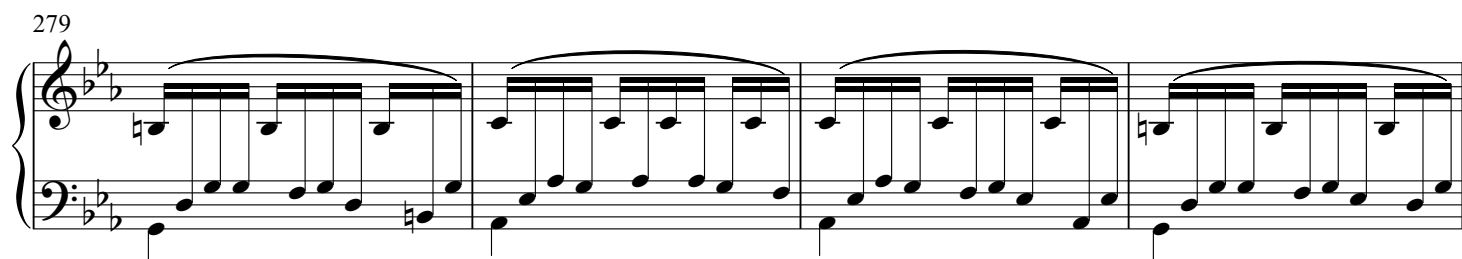


Sample
Image





Sample
Image



Sample
Image



299

ff gliss. as far down marimba as possible

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

6/4

6/4

302

rall. cor brio

fff

6/4

4/4

Sample
Image